

KERAMIC STUDIO

Vol. XVIII, No. 4.

SYRACUSE, NEW YORK

August 1916



THE following letter is of interest to Ceramic Clubs. There will probably be various opinions on the subject. It is, of course, important that in large cities there be annually exhibitions of crafts in which good work in china decoration is admitted by the side of other crafts. But it also seems to us, as it does to our correspondent, that Ceramic Clubs should

be as much as possible confined to ceramic work and have their own special exhibitions of ceramics exclusively. This would not prevent the members from submitting their work to the more general exhibitions of crafts, such as the Chicago Art Institute annual exhibition and others which are open to all. More can be learned in a club by specializing on one line of study, than by taking a little of everything. And so too, ceramic workers can learn more from an exhibit devoted exclusively to ceramics, in which it is possible to compare one style of design with another, one worker's technique with that of another, one color scheme with another. It seems that a Ceramic Club should be devoted to ceramics. A general art club is another problem altogether.

I wish the Editor would sound a warning to Ceramic Clubs against admitting all branches (oil, water-color, tapestry, hand-colored calendars and the various crafts and embroideries) to their exhibitions. The result, with certain Clubs, has been discussion, conflicting interests and aims, and a source of misunderstanding among the members. Our Club numbers nearly fifty, but less than half are really Ceramic workers. In a city the size of ours the field is broad enough to admit a Club of china decorators without any outside lines. This might not apply to small towns, but I know of other Clubs that made the same mistake in organizing and they have been hampered ever since with these members who are always trying to elbow the ceramics to the background, so to speak.—A. W. G.

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This letter from one of *Keramic Studio's* good friends will be interesting to those who are beginning to study table decoration.

I have studied in one or two schools where "interior decorating" was taught and so far as I am able to observe the students and sometimes the instructors are a bit "sweeping" in their ideas. They generally advocate throwing away everything one possesses and refitting entirely. And some of the substitutes they suggest are far uglier than many of the old things. It seems to me that a bit of judicious "weeding out" with care and taste in selecting wall-coverings, a few bits of furniture, upholsteries and rugs would put most middle-class American interiors into rather harmonious, pleasing livableness and comfort. And I think the same way about the table. I saw Mr. Fry's exhibition in New York and I am more than enthusiastic over its beauty, novelty and the pleasant emotions which it excites. But, of course, it is rather expensive to buy new tables, linens and dishes, so I think one can use some of the things one has, plus a few brains and a small outlay of money and arrange an artistic lunch or tea table at one's own house. I tried it and will send description of the result.

Our china (of course!) is a Haviland dinner set. Every American family has one, just as we once proudly exhibited a Rogers group and a "set" of plush furniture. Well, ours has a light blue, naturalistic decoration, so I have added a bouillon set and a chop-dish that is appropriate and yet a fairly good match. We had a coat-of-arms in the house which an English genealogist assured me was authentic and we had a right to use. It happened to be in "azure", "or" and "argent" so I adapted it to my china, making the "azure" a bit pale and using much white-gold (in place of silver) and just the small amount of Roman that the motif required. So when I planned my luncheon the white, blue,

(Continued on page 60)

BEGINNERS' CORNER

LITTLE THINGS TO TEACH BEGGINERS

Mrs. G. L. Schuetz.

I BELIEVE most teachers try to teach beginners the idea of suitable design, color harmony, etc., but I know from experience that many are prone to overlook the little things which so often cause disastrous results.

For instance: How many there are who never learned that gold cannot be applied over unfired color or dirty or dusty china. I have had teachers (?) who did not know that the handles and edges must be cleaned before the gold is applied and "wondered why their gold would not burnish".

But now for the "Beginners" and as in other lines, there are "Beginners and Beginners", in other words, "Beginners" who have "begun". I know I have often taken too much for granted when some one has had a "few lessons", but as I grow older in the work, I find that the best plan is to "Begin at the beginning", altho it sometimes requires considerable tact to do so.

One of the first things to emphasize is cleanliness; clean china, clean pads, clean turpentine and a clean palette.

How often the tinting will not pad out smoothly and we find that the china was not perfectly clean, or the tinting looks "muddy" which shows the pad was not perfectly clean. Clean the china by washing it, or clean with alcohol; keep your silk for pads soft and clean; the silks used for pads should *always* be washed, if new, before using and after they have been used, soak in turpentine and wash out with soap and water, just as you would wash anything else; they must be dried without ironing, by pasting while wet on a flat surface, or they may be ironed out after drying, but they should be free from all wrinkles before using.

Then the proper grinding of the colors; no matter whose mixing medium is used, remember that the paints must be ground thoroughly and be of the right consistency. Have you ever tried to paint with "oily and grainy" paints?

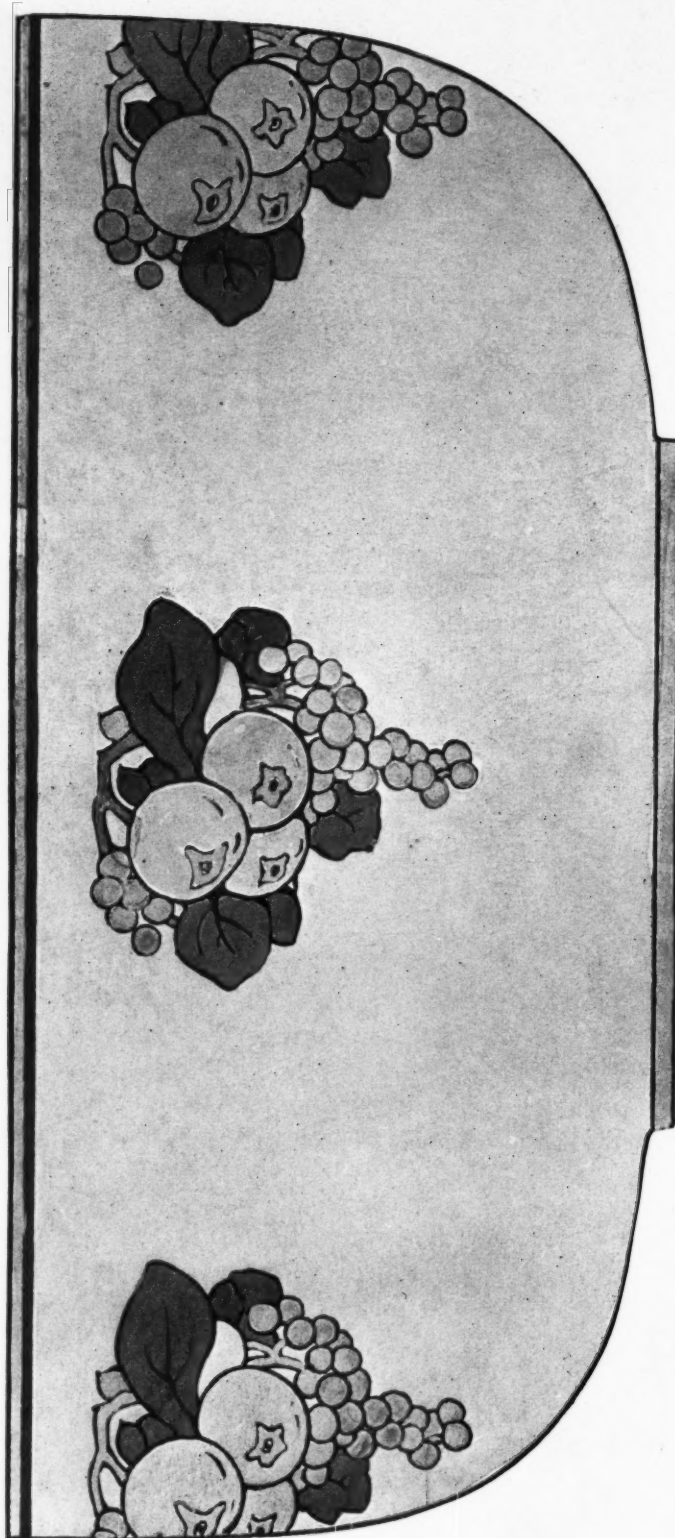
No rule can be given as to amount of color and oil to use as some colors absorb more oil; but one point to remember is that you cannot grind your paints well if you are using too much oil—just enough to make them smooth like thick cream or cake batter is a rather good rule to follow.

Then another thing that seems important to me, is the systematic arrangement of the palette. Always have a place for each color and always place that color in its place. Much time and annoyance can be saved if one knows just where to reach for a certain color each time. Would one ever learn to play the piano if they had to stop and look for the right key each time—well, not very successfully.

Then comes the proper handling of brushes. One of our rules is: Always clean your brush before using and always clean it before laying it down.

Keep the brush soft and for any purpose, except where lines or accented touches are to be made, the brush should be kept broad and flat; taking the *paint up* by rubbing into the color instead of out, as most people have a habit of doing. Charge

(Continued on page 57)



FRUIT SET—KATHRYN E. CHERRY

(Treatment page 47)

SALAD BOWL (Page 50)

Ethel Naubert Hamilton

FIRST Fire—Outline design in Black. Leaves are Olive Green. Apples are Blood Red. Pineapples are Yellow Brown. Pears are Ivory and Peach Blossom. Grapes are Copenhagen Blue, Warm Grey and Violet (equal parts). Plums are two-thirds Ruby and one-third Black. Pomegranate is Violet of Iron with Lemon Yellow inside. Flowers are in soft light shades of Baby Blue, Rose, Pompadour, Violet of Iron, Yellow Brown, Lemon Yellow, Violet and Ivory. Rim, base and small oblong are Roman Gold. Large oblong is Apple Green, and space back of it is Violet of Iron.

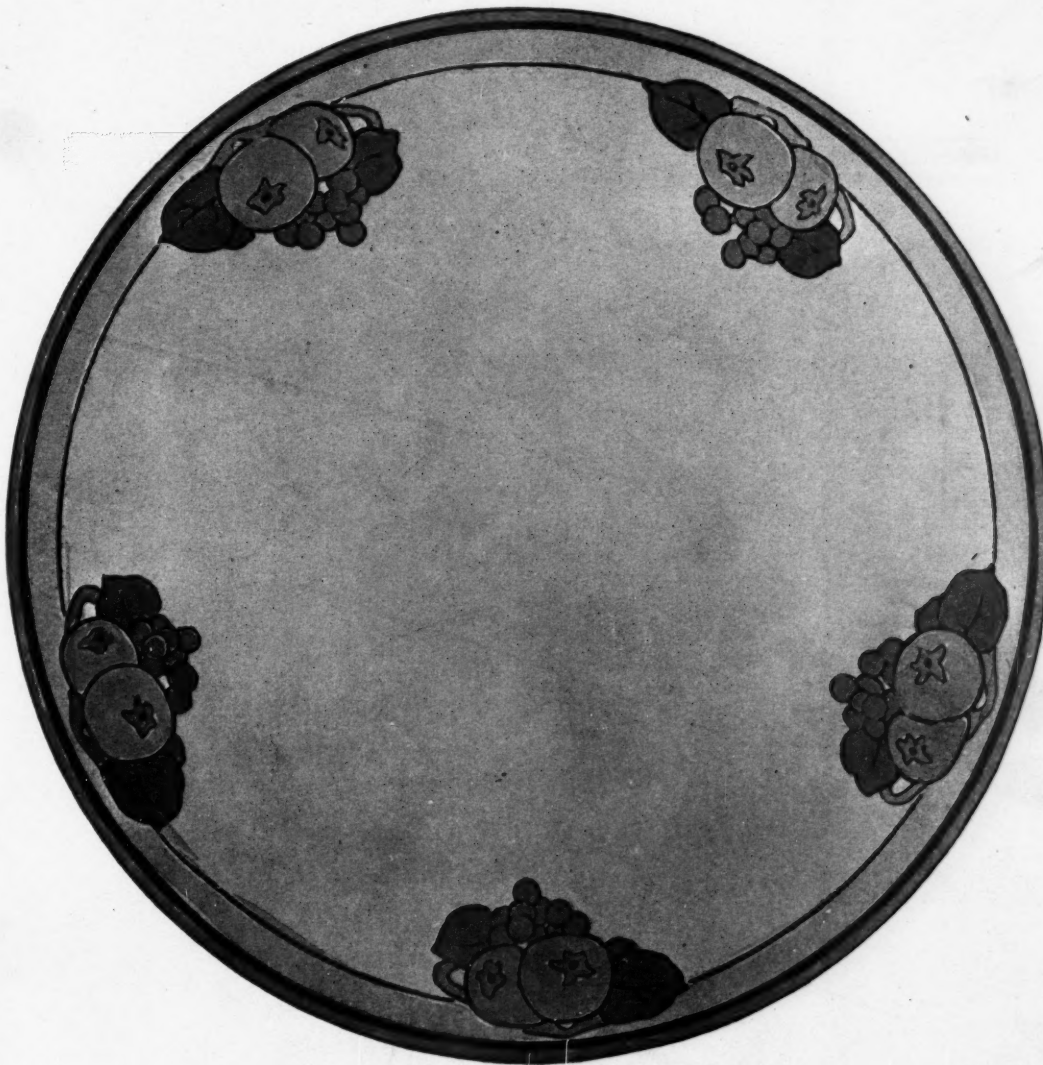
Second Fire—Tint entire bowl in Satsuma; wipe out design and shade all leaves, fruits and flowers in Brown Green. Strengthen all colors in the panels, and put on second coat of Gold. This bowl is used for fruit salad, but may be used for a few tall flowers if a Japanese flower holder is placed in the bottom.

LITTLE THINGS TO MAKE (Page 48)

M. A. Yeich

THE designs developed from the monkey-flower are here applied to an egg cup, stamp box, two trays, open sugar bowl or bon-bon and two medallions or buttons. Use black for lines and paint or tint design in several tones of blue, leaving the paths around the design white.

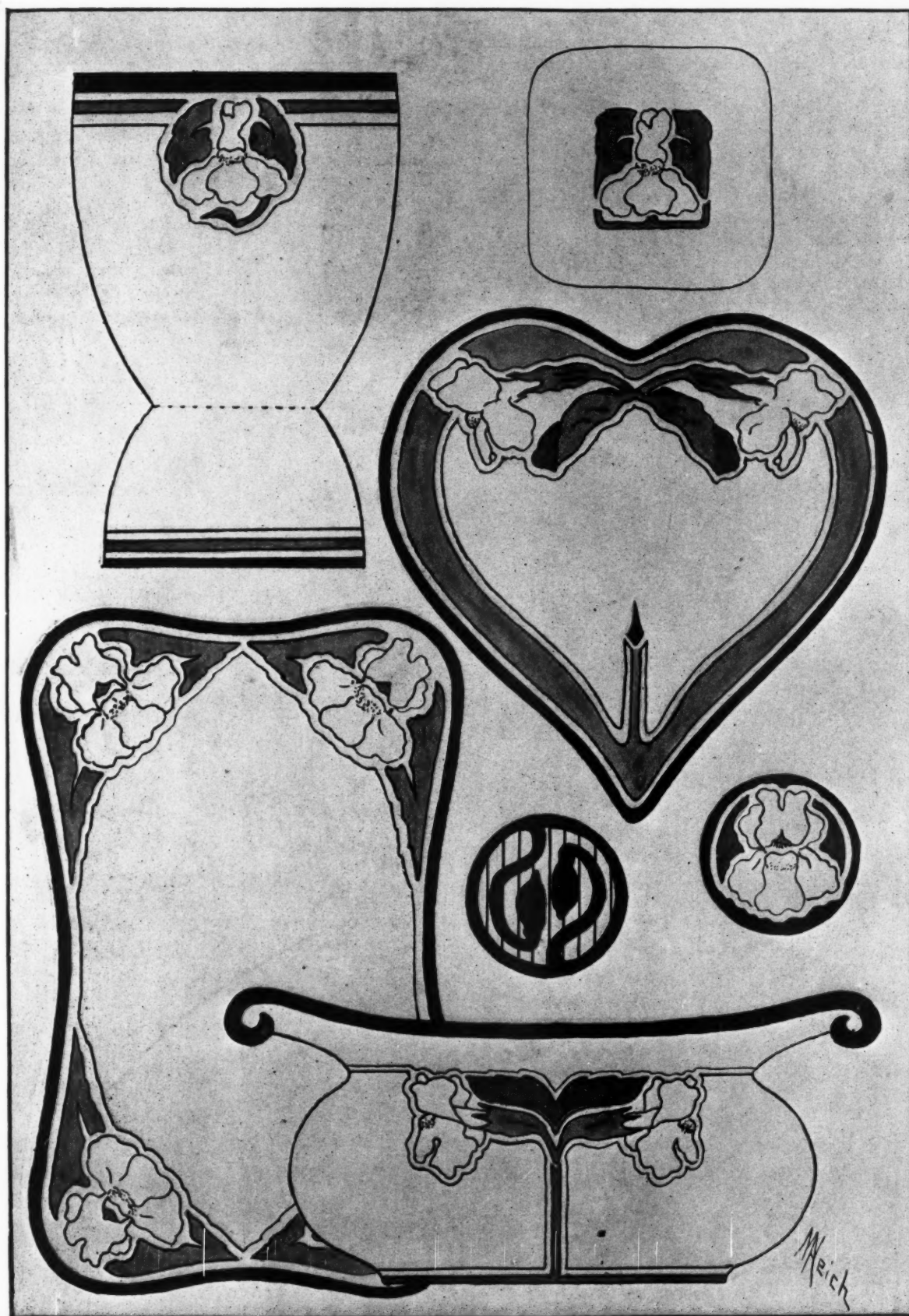
If another treatment is desired, paint with the natural colors of the plant. For the flowers use light and dark Violet. The center is Yellow with a white edge, dotted with Brown on the white part and with Yellow Brown on the yellow part. The tube of the flower is Violet shading to white below. Paint leaves and stems with Moss Green, Night Green and Brown Green. Pearl Grey, Satsuma or Ivory may be used for the ground.



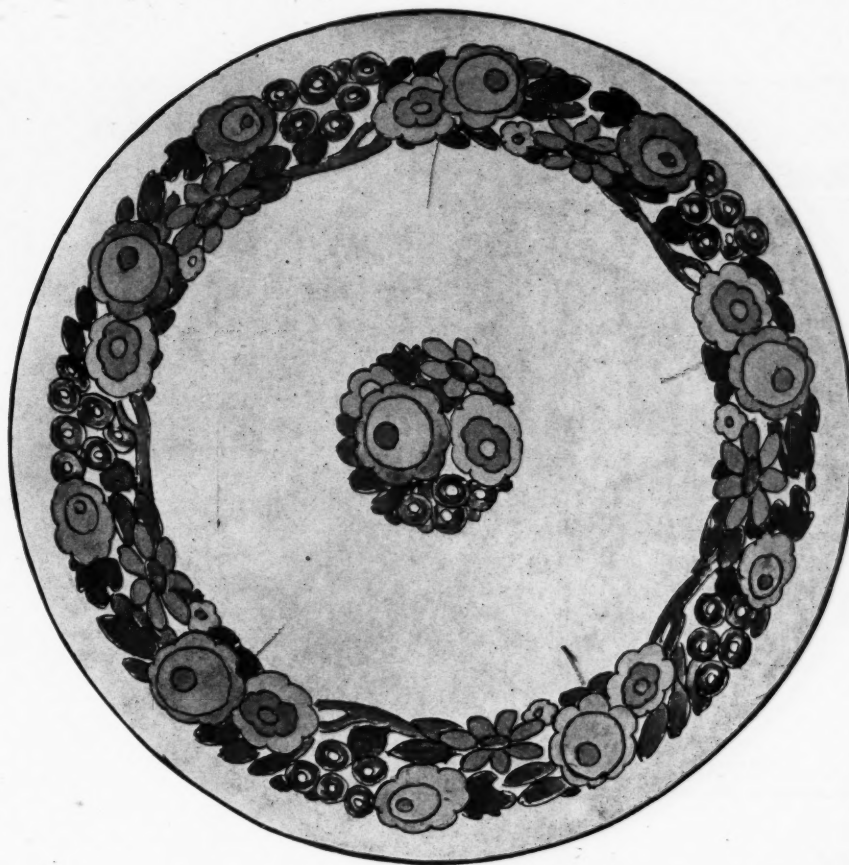
SALAD OR FRUIT SET—KATHRYN E. CHERRY

OIL all the small berries and dust with Mauve, the dark spot in the center of them is painted with Carnation and a little Blood Red. Leaves are oiled and dusted with Bright Green. Baskets and all grey bands are oiled and dusted with

Florentine Green. All of the darkest tone in the design is Green Gold. For the second fire the entire background surface is tinted with a very light wash of Lemon Yellow and a little Apple Green.

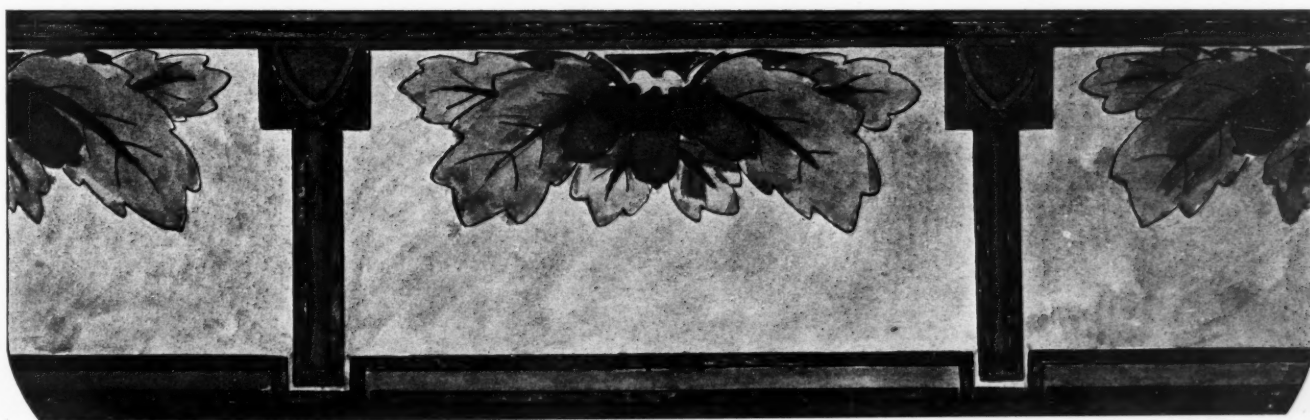


LITTLE THINGS TO MAKE, MONKEY FLOWER MOTIF—M. A. YEICH (Treatment page 47)



SATSUMA BOX—DOROTHEA WARREN O'HARA

Enamels used: Pink No. 1, Pink No. 2, Light Yellow, Pale Lilac, Old Egyptian Turquoise, Manchu Blue, Green No. 1.



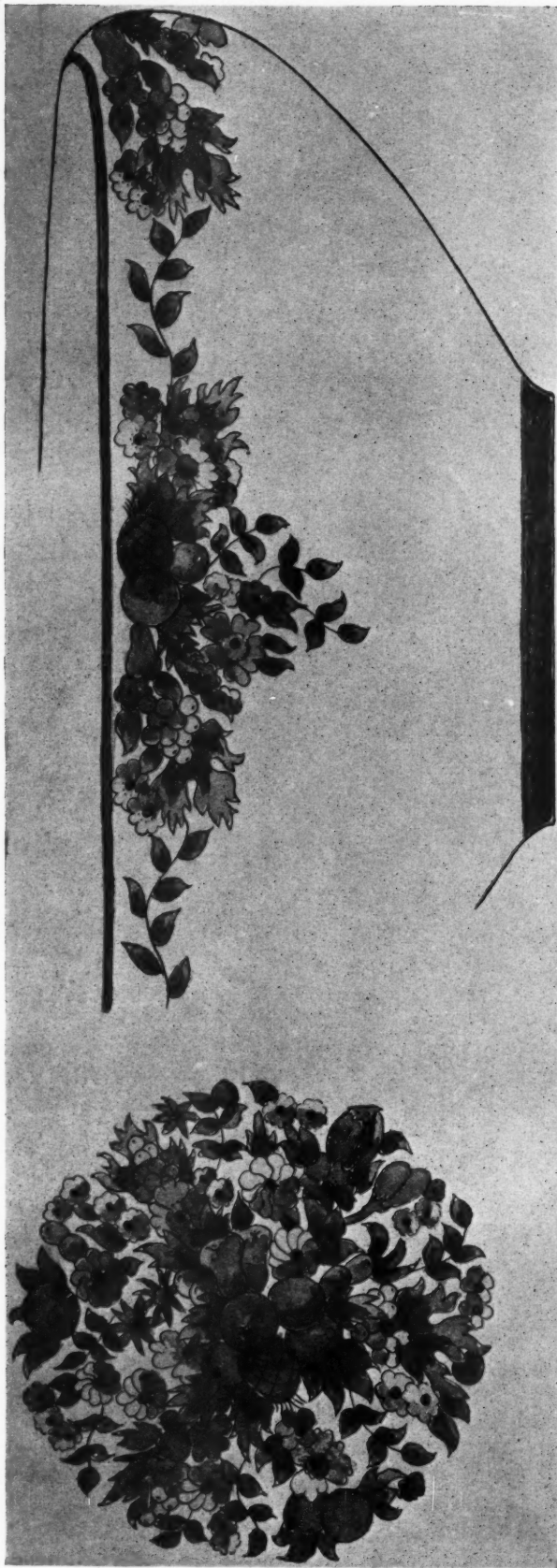
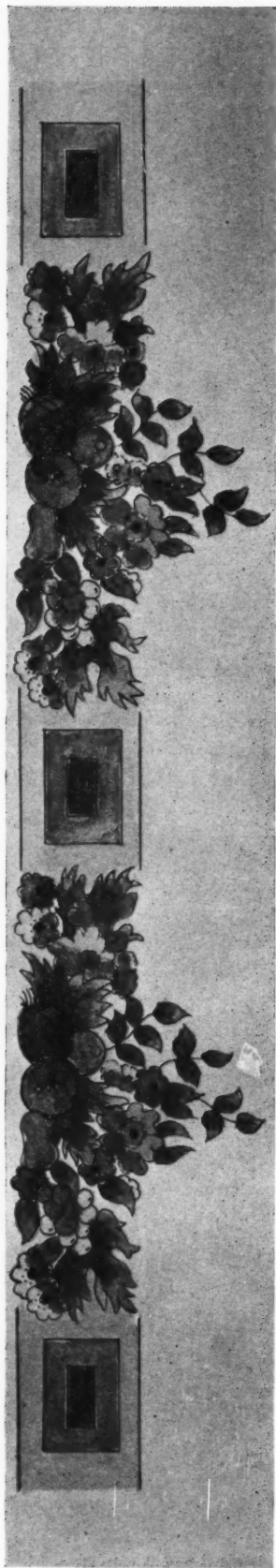
NUT BOWL, ACORNS—MAY B. HOELSCHER

FIRST Firing—Outline in Black, lay gold. Second Fire—Paint leaves in soft green, veins Hair Brown toned. Lower part of acorn lighter brown of same shade. Upper band on bowl Old Blue, also triangle in geometrical form, center band of upright form Old Blue.

Second Firing—Lay gold again in top bands, third band

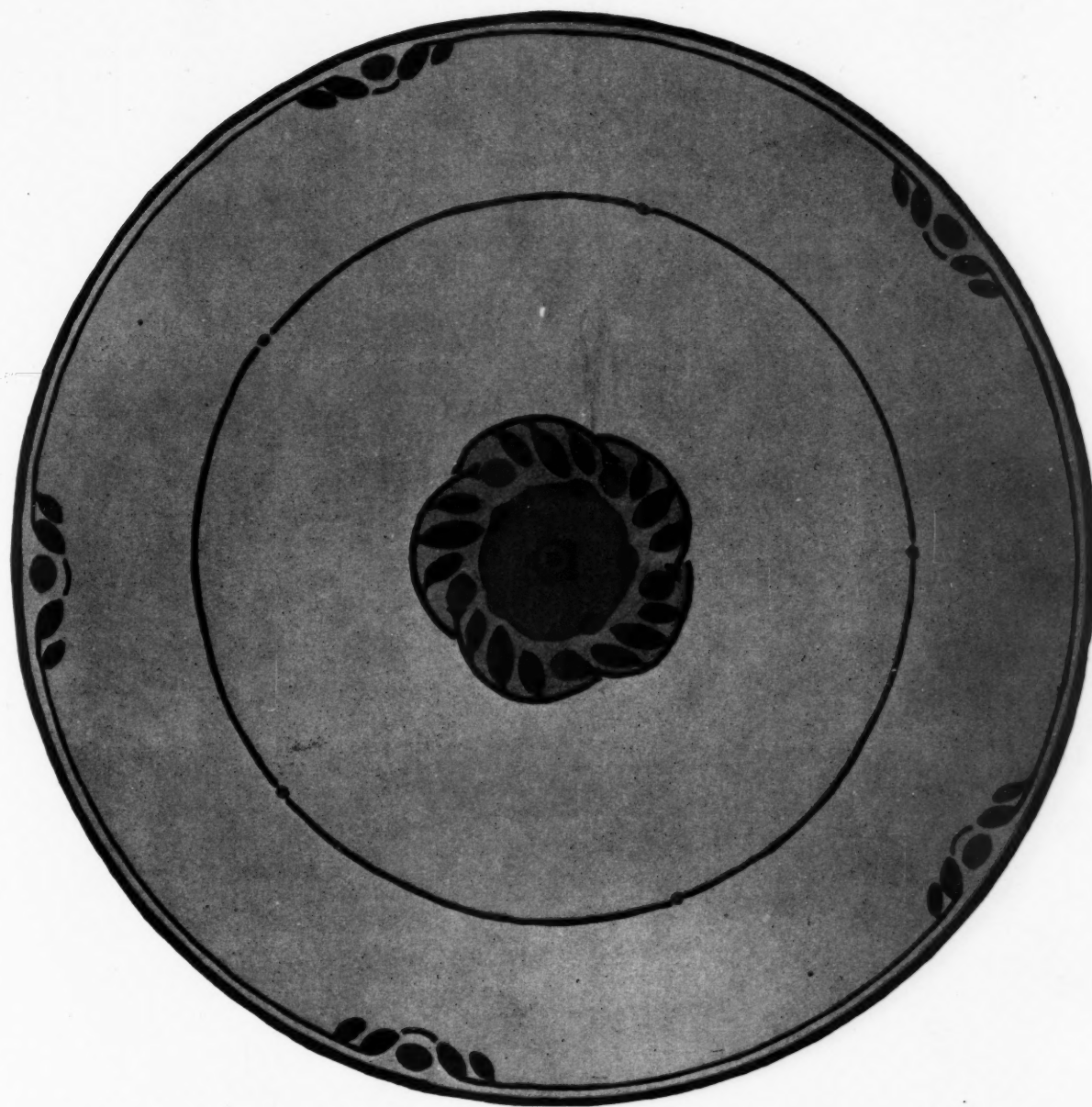
Dull Green Gold on outer upright. Base of bowl Dull Green, next band Gold. Third lighter green, fourth Gold. Small squares in gold band Old Blue with oblongs Hair Brown. Background Cream.

Third Firing—Same as second. All designs should be of soft shades.



SALAD BOWL—ETHEL HANBERT HAMILTON

(Treatment page 51)



LUNCH SET—ALBERT W. HECKMAN

TO be carried out in three colors as in the illustration. Mix two parts Pearl Grey with one part Olive Green and paint in all the green parts. For the orange parts mix two parts Albert Yellow, one part Yellow Brown and one-half part Carnation. The background is a thin wash of Lemon Yellow.

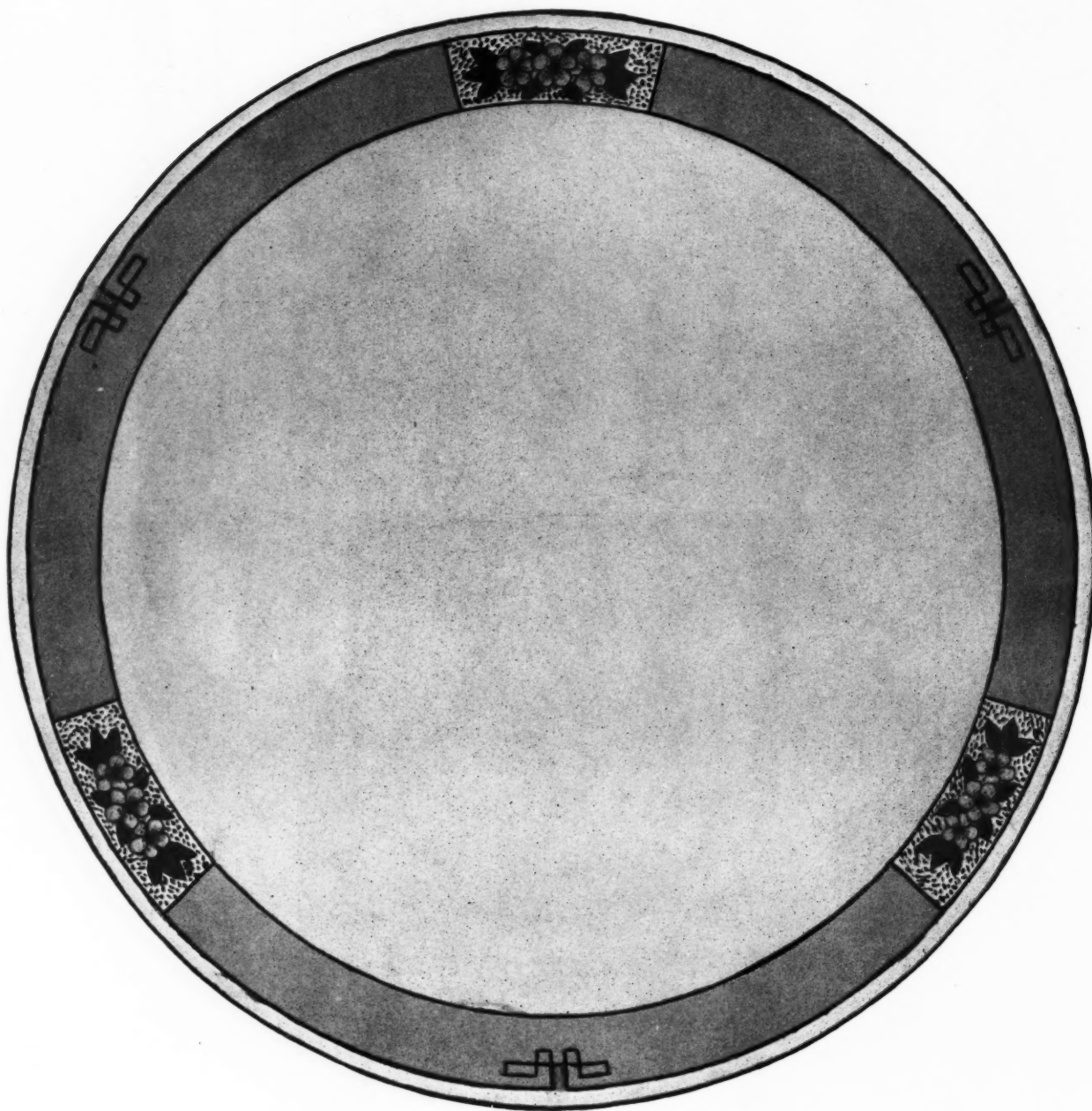
PITCHER (Page 53)

H. L. Bridwell

OIL grey tones in bird and the grey outline around the design back of it and dust with 3 parts Water Green No. 2 and 1 part Bright Green. Oil the dark space back of bird and dust with Grey Blue. Oil the grey tone under the feet and the grey tone around spout and dust with Glaze for Green. Oil the wing of bird and dust with 2 parts Dove Grey and $\frac{1}{2}$ part

Dark Grey and the breast and head with 2 parts Ivory Glaze, 1 part Pearl Grey, $\frac{1}{2}$ part Albert Yellow. The eye and feet are dusted with Coffee Brown and a little Yellow Red. Dark tone on handle and around the top is Water Green No. 2.

Second fire—Oil all over the light background and dust with 2 parts Pearl Grey, 1 part Ivory Glaze and a little Albert Yellow.



PLATE—FLORENCE McCRAV

OUTLINE flowers and leaves with Dark Grey, and a little Black. Stamens are of the outline color. The dark lines and the dots back of flowers are Gold.

Second fire—Paint flowers with a thin wash of Deep Blue

Green. Leaves with Apple Green and a little Shading Green, and the wide grey band with Banding Blue, Copenhagen Blue and a little Dark Grey, or it may be oiled and dusted with Grey Blue.



PITCHER—H. L. BRIDWELL

(Treatment page 52)



BON BON DISH, NASTURTIUM DESIGN

Nell Sherrod

OIL all darkest tones and dust with Water Lily Green and a touch of Dark Grey. Oil the middle grey tones and dust with Florentine Green.

Oil the remaining tone and dust with Yellow for Dusting and a little Pearl Grey.



BON BON DISH, WILD GERANIUM DESIGN

Nell Sherrod

OIL the light grey tones in flowers and bud and dust with 2 parts Camec and 1 part Peach Blossom. The dark tone is Gold. Second Fire—Oil all background surface and dust with 1 part Pearl Grey, 1½ part Ivory Glaze, 1-5 part Dark Grey. Retouch Gold.

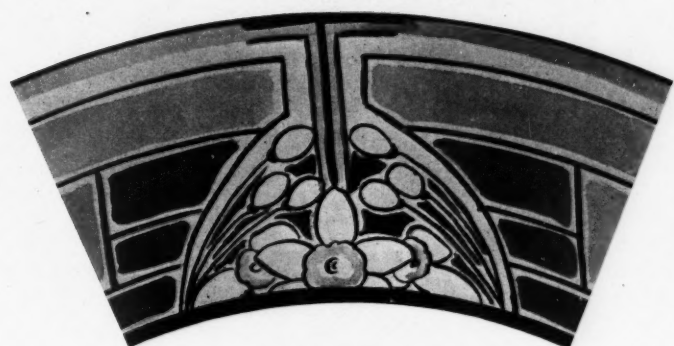


DESIGN UNITS FOR DINNER SET—KATHRYN E. CHERRY

Trace design in, outline the Black, then put the gold on dark parts of design then fire. Second Fire—Oil the dark parts of design and dust with Cherry's Bright Green then oil the light parts of design and dust with Yellow for Dusting.

This oiling must be put on with a very dry brush, do not have the oil looking very oily.

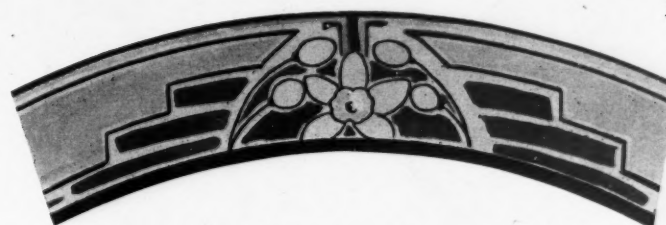
Then clean edges, go over the gold again.



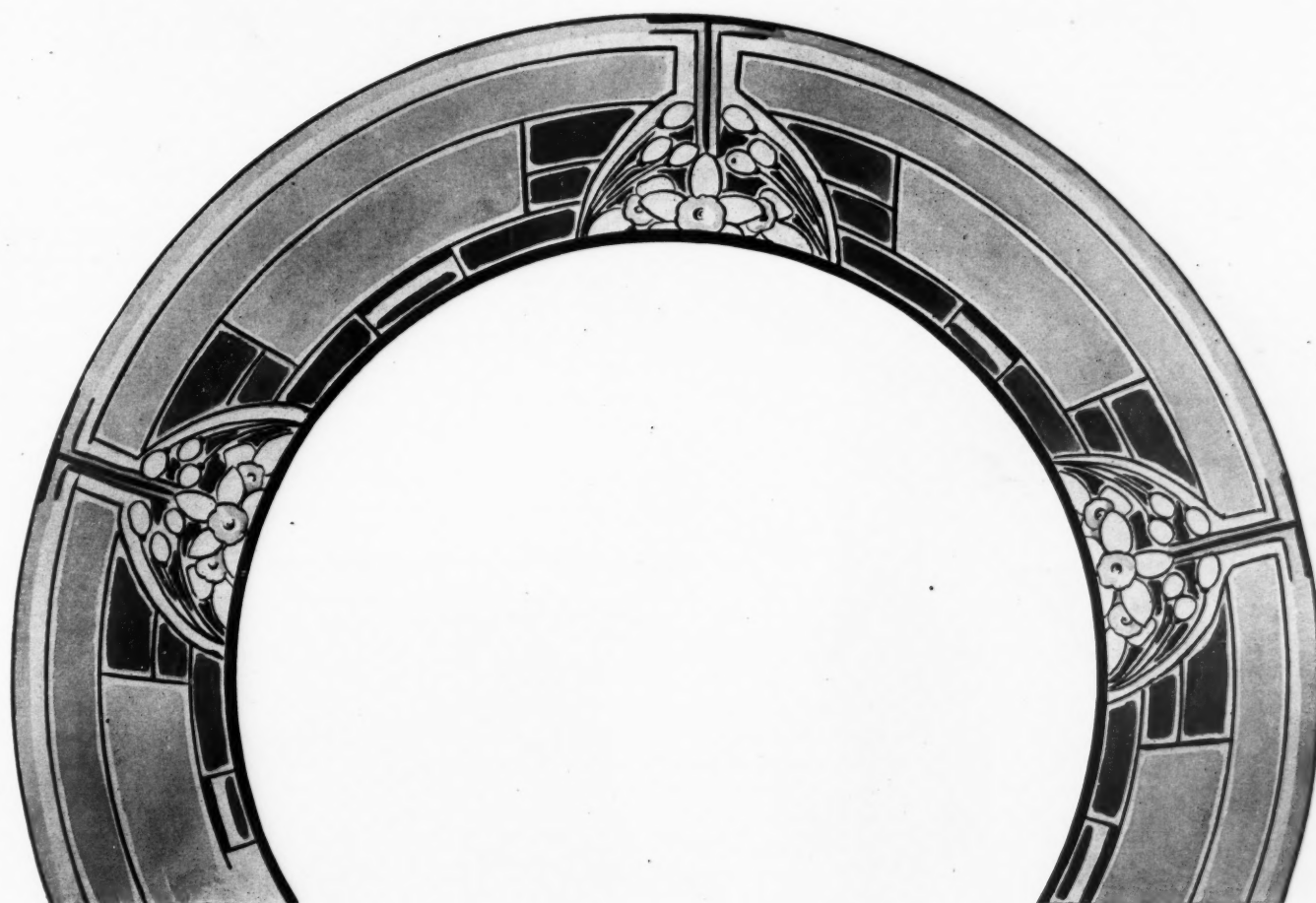
SERVICE PLATE



SALAD OR TEA PLATE

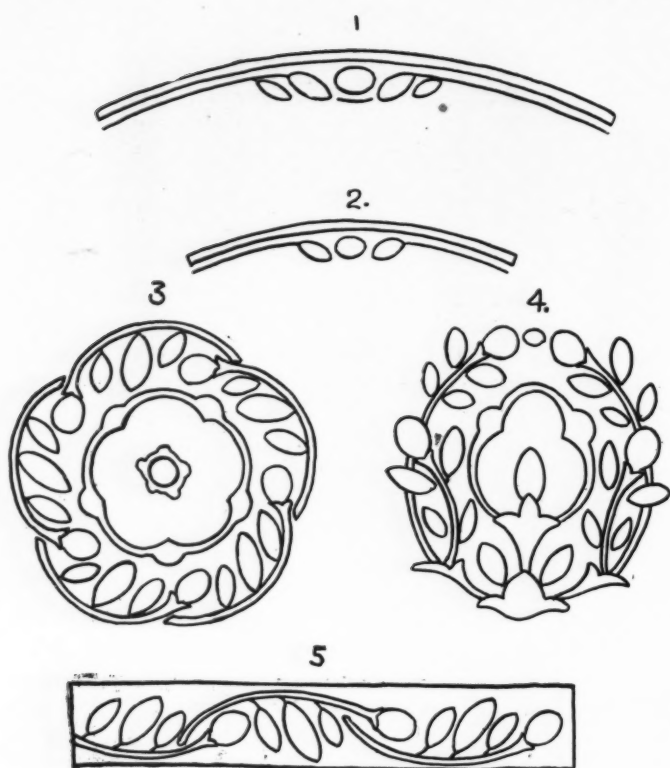


DINNER PLATE



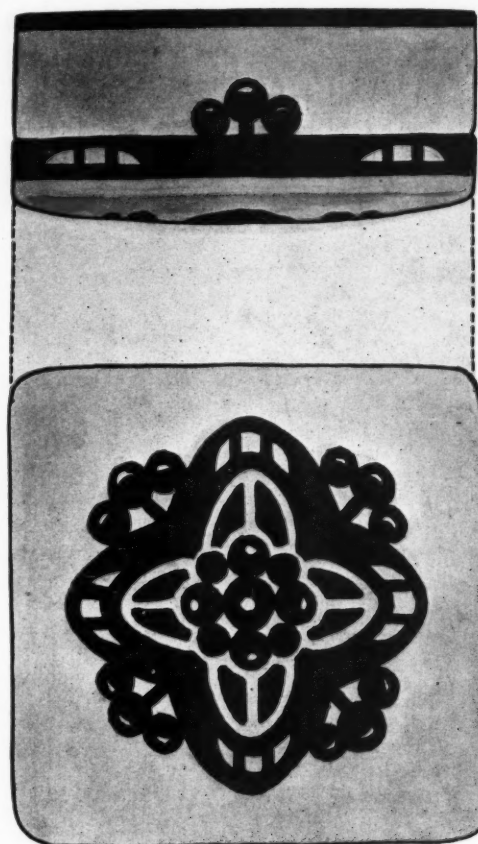
DINNER SET, ORANGE BLOSSOM MOTIF—W. K. TITZE

All lines, dark bands, outline of blossoms and buds are Green Gold. Buds and flowers in White Gold. Light green bands, equal parts Grey Green Glaze and Waterloo Glaze. Leaves (all darker greens), add 2 parts Florentine Green to mixture of Light Green bands.



1. Edge of Plate 2. Edge of Saucer 3. Center of Plate
4. For Sides of Sugar and Creamer 5. For Cup

OUTLINES FOR LUNCH SET (Page 51)



COVERED BOX

Margaret Cameron

FIRST Fire—Paint design in Roman Gold. Second Fire—Tint box Old Ivory. Third Fire—Same as for first.



HARD CHINA TEA CADDY

Katherine Lindsey Perkins

ENAMEL treatment with background of a light blueish grey. Dark squares, Old Yellow No. 2, Flowers Pink No. 4. Leaves Brown Green No. 3.



WATER PITCHER

Katherine Lindsey Perkins

BACKGROUND Grey Blue No. 57. Leaves Dark Green No. 55. Flowers, top row, Blue No. 58, next darker, Blue Nos. 58 and 40 mixed. Narrow band Rose Pink No. 28. Darkest band Dark Blue No. 40. Small point Pink No. 28.

(Continued from page 45)

the brush with the color, then rub the brush lightly on the palette, thus softening the color toward the end of the brush; for soft, smooth work cannot be done with the color just on the tip of the brush.

Now while I have given no advice on "How to paint china" and much that I have said may be regarded as already understood, still I know that all these little things help to make a success of "China Painting".

HELPFUL HINTS

Sadie E. Allen.

IF you are beginning to teach, or teaching beginners, explain things simply, for I remember one of my first stumbling blocks was not being told that Roman gold came from the kiln dull, and had to be rubbed with a glass burnisher to put on the finish. If I wished to do it on one firing I was told to put on a coat of gold, dry it hard in the oven, cool, and put on another. But it returned from the firing dull like yellow ochre; thinking the gold was too thin I repeated every task, the second and third time, with the same result of course until I had used up a whole book of gold on a tiny little handle which had to be turned to the wall as we thought in disgrace, although it had cost \$1.30.

Choose a flat dish like a tray or plate to begin on, wipe your dish over with turpentine, padding lightly and let it dry well, it will then mark clearly with an ordinary lead pencil or will make a clearer line with your tracing paper. If you are not where you can buy tracing paper, you can make a good clear paper by dipping a piece of thin paper in oil and drying.

A piece of lead from an ordinary soft lead pencil rubbed over the back of your traced design, makes a much neater and less confusing line on the china than carbon paper.

After getting the design on the china go over it neatly with India ink or color. India ink fires out and is used where you are not intending to retain a color outline on your design. You may then fill in your design with colors before firing, which should be done with a "square shader" brush for broad work, being careful to keep an even tone, going well up to, but not over the outlines.

After outlining your design in color, take a pen knife and scratch off all little uneven places, for clear fine regular lines are necessary for beauty.

Gold can be put up to, but not over unfired colors, and when put over fired color use unfluxed Roman gold. Bright gold is good and economical for a first coat, but cannot be put as near unfired color as Roman gold, as it is apt to spread.

Be very careful in thoroughly removing any spot or stain made by bright gold, or a purple mark will develop in firing.

If wishing a plain dark ground for a small surface, it is not necessary to pad the colors but give about three coats with a broad square shader as evenly as possible, with not too heavy a coat first or last, the middle one can be the strongest.

Dusted color, however, is preferable for deep tones.

Colors on palette can be freshened up and used over if kept from dust, but it is best to take out less, and fresh each day, as dust in color fires in and leaves a mark, but dust on color fires out.

Good clean brushes are very necessary for good work, wash them in turpentine and wipe to a good point before putting away.

Keep separate brushes for both Roman and Bright gold which do not need to be washed, but warming them before using will soften them up. Warming the gold will also soften it up when hard or inclined to curdle.

Always use perfectly clean turpentine for Roman gold. Get a regular outlining brush for your outlining work.



VASE, RHODODENDRON MOTIF

Nellie G. Leyman

THE outline and black bands are painted with Black and also the dots in the flowers. Second Fire—Oil leaves and dust with 1 part Florentine, 1 part Ivory Glaze. Oil flowers and dust with 1 part Deep Ivory, 1 part Ivory Glaze. Oil over entire background and dust with Cameo.

Third Fire—Paint over the darker tones in flowers with Yellow Brown and a very little Dark Grey and also over the dark panel back of flowers. The large background space in lower part of vase and the band at the top is painted with a very thin wash of Blood Red.

EXHIBITION NOTE

In the account of the Greater New York Society Exhibit in July issue, a mistake was made on pages 36 and 37. The china in Delft blue attributed to Sarah A. C. Draegert was by Annie S. Tardy, and the breakfast set attributed to Annie S. Tardy was by Sarah A. C. Draegert.

ANSWERS TO CORRESPONDENTS

Mrs. E. C. L.—What caused a Seji teapot to crackle all over in the kiln in the second fire?

It may have had too hot a fire or it may have been a defective piece.

Carmen—Can you tell me how the frosted effect is done in etched work to make it look even, also how to do the matt effect to make it look like the Pickard china, is there any special matts to be used?

1. If you mean the frosted effect in the background the acid does that; in etching it leaves the china rough and keeps the gold from burnishing giving it a frosted appearance.

We do not know what effect you refer to in the Pickard china but if it is a matt color you can buy matt colors and apply them by oiling and dusting the color on as you do any other color.

J. P. H.—Please tell me how to paint on silk or satin. If oil how to use paint so no oil stain is on edge of design and if water color how to get as good effect as oil colors.

Water colors are used and you may mix them with white water color to get the desired effect. The Tempera Water Colors would work very successfully.

C. B.—Will you kindly give me a good formula for making a medium or tinting oil. One that can be used for tinting, grounding and mixing powder colors.

2.—What is the difference between ground lay and grounding when referring to putting in a background?

1. You cannot use the same oil for all purposes, it is necessary to use a special oil for grounding or dry dusting. The mixing of these oils is a secret with the manufacturers. For tinting and mixing paints some people use copaiba and lavender oil and a little clove oil.

2. There is no difference, it is also called dry dusting.

Z. E. B.—I wish to take off some color with hydrofluoric acid and I notice that in October '15 issue of *Keramic Studio* you advise using asphaltum on the part not to be taken off. Kindly tell me where to procure the asphaltum and how to use it.

2.—Will you advise me what shade of blue to use for the background of a vase to match the enclosed sample of wall paper?

3.—What color do you use to get a rich purple background similar to Deep Violet of Gold, dusted on?

1. You will find the asphaltum at a hardware store or paint store. Paint it on with a brush, it should be painted on rather heavy. If it becomes too gummy thin with turpentine.

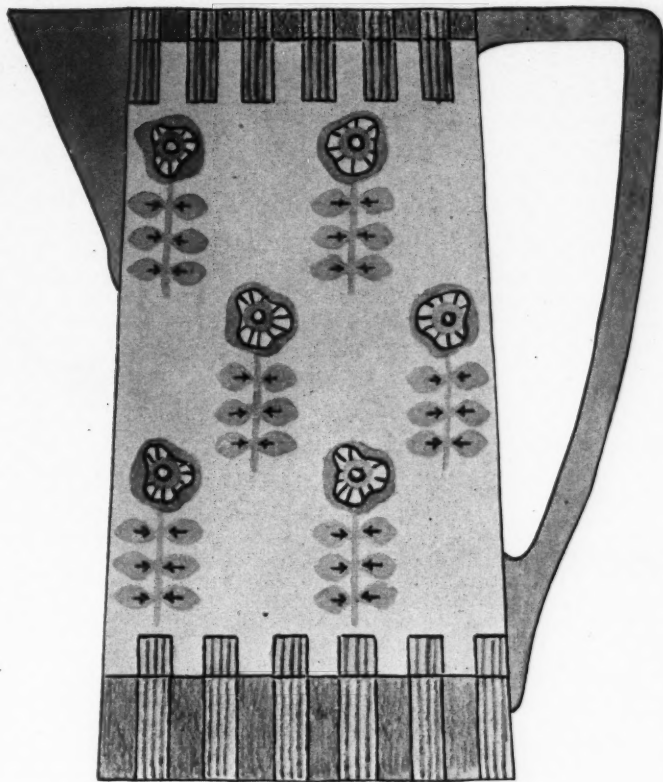
2. If you wish a dark shade use Water Blue and if a light shade use Grey Blue and a very little Water Blue.

3. Deep Violet of Gold is not usually a rich purple but is more of a reddish tone, if that is what you wish use Fry's Roman Purple. If you wish a rich Royal Purple use Mrs. Cherry's Mauve.



CUP AND SAUCER—ELSIE W. TALLY

Done on Seji. Leaves $\frac{2}{3}$ Old Chinese Blue, $\frac{1}{3}$ white Enamel. Flower in Persian Red and Dull Yellow and green at center.



PITCHER

Mary L. Brigham

OIL the grey tones in the flowers and dust with Grey Blue. Oil leaves and stems and dust with Florentine Green. All of the darkest tones and also the grey lines in borders are Green Gold.

Second Fire—Paint the grey tone in the borders and on handle and the lip of pitcher with Dark Grey and a little Banding Blue. Retouch the Gold.



NEW ART BOOKS WORTH READING

Anita Gray Chandler.

"Nights," by Elizabeth Robbins Pennell. Lippincott, \$2.00. Mrs. Pennell has written in sprightly fashion of evenings in London, Paris, Rome and Venice, where enthusiastic artists, critics and writers came to her rooms to talk over the work of the day. The reader will meet such acquaintances as Whistler, the Pre-Raphaelites, Beardsley and Stevenson at her little salons. The whole is a spontaneous picture of the artistic people of the last century.

"Philosophy of Painting," by Ralcy Husted Bell. Putnam, \$1.25. Dr. Bell devotes himself partly to the explanation of the various kinds of art-critics, and partly to the discussion of *emotionalism* in art. There is also an enlightening chapter on pre-historic painting. The author predicts that after the great war, woman will more than ever take her place in the front rank of art. "The painter must express then as now the finer things which life feels, hopes, holds; the mind's noblest conceptions, love's most beautiful dreams, the music-like harmonies of the emotions, and all the longing fancies possible to their technic, that shall throng the spacious dome of time."

Each of these books will make profitable summer reading, provided one has room to sandwich them in between the light layers of vacation fiction.

ANSWERS TO V. P. S.

Here's a lady china painter, one who's studied every day
And who now is teaching pupils what *she* knows;
She began by painting china in the real old-fashioned way,
Chose a plate and in the centre put a rose.

Then she painted sprays of flowers, little pansies scattered round,
Or a modest bunch of daisies on one side,
But she saw the fashion changing and she knew if she were bound
To succeed, she'd have to paddle with the tide.

There were paints for Royal Worcester used with tiny lines of gold
And the Doulton with its scrolls and dots of paste.
Though a trifle rough to handle, and the paste would likely chip,
Yet 't was handsome, and 't was sure to suit some taste.

Then the style for painting Dresden, dainty flowers old and quaint,
The designs from our grandmothers' foreign ware
And a style just then attractive, so she bought the Dresden paint
And she made the flowers and figures with great care.

As she was a portrait painter, soon on china she did heads
Very lovely if 't were hung upon the line
Of the eye, where one could view it, but most china as we know
Must be used upon the table where we dine.

It would seem so very funny to put gravy on a face,
Or a chop upon a cherub or a rose,
If 't were used her friends would take a fork and try to clear the place
To study the design and how it goes.

But it did not satisfy her, so she started painting fruit
Realistic, but the background sombre shades
Leaves would merge into the shadows, unimportant. Colors suit.
Here the highlight. Perfect values, all the grades.

Yet it made her tired to see it—spots of darkness in the room.
On the table it looked heavy, coarse and cheap,
So she went to painting monochrome—in sepia or Delft,
But she gave it all away, 't was not to keep.

Then she started with enamel—little dots upon the gold,
Or she floated it and made some posies bright.
And she dusted on the darker shades, or glazed the tints, I'm told,
With so much of flux the reds were "out of sight."

She was weary with enamels, hard and soft, and lustres, too,
So for weeks she painted roses large and small.
She could shut her eyes and paint them, lovely things. But then she grew
Just so very sick and tired to see them all.

"All my girls are painting roses, dresser sets and table ware,
All the china's turning pink," this teacher sighed.
"I must take a long vacation, have a change, go anywhere,
And I ought to see some foreign work beside."

So she went abroad and saw the Sevres china and Meissen,
And the porcelain of Derby and of France;
And the charming work of Japanese and Italy's designs
And the best that German painters could advance.

She absorbed all she was able, then she hurried home to work
She had seen so much she had a misty mind,
But she knew that time would clear it and with study and with thought,
She'd paint something that was lasting and refined.

So she set her pupils drawing. All must make their own designs.
They made mostly little borders, neat and chaste,
Just a simple touch of color here and there between the lines,
But it pleased all, for it showed the varied taste.

These designs when placed on china made the article superb,
And the pupils all improved so rapidly
For they did it all themselves, which made the teacher glow with pride.
Their exhibits all were *beautiful* to see.

They took *Keramic Studio*, that lovely magazine,
And studied all the photographs and so
They knew what others painted in the different States and towns,
Inspiration from *Keramic Studio*.

And this teacher read the magazine whose influence is good
And she left the "naturalistic" in the past,
For she felt so very happy in the kind of work she loved
And she said "I'm sure *conventional* will last".

ANNA R. REEVES.

(Continued from page 45)

silver and gold made a delicate but harmonious color scheme. As linens are very scarce just now I used Cluny-trimmed doilies and center piece that were given me one Christmas and that are ample enough to about cover the entire table surface for a small luncheon. Time pressed, so I purchased a set of plain white linen, hemstitched napkins and embroidered the armorial design in colors in one corner (black had to be substituted for the silver but was very effective). I used a silver bowl and four small brass bowls (with glass flower holders from the ten-cent store inside them) for my flowers, which were blue ragged-robins and white sweet peas, bought two china fruit dishes and silvered them, putting artificial grapes in pale yellow and black, lemons and small pumpkins (which we pretended were meant for Japanese persimmons) into them. As I had excluded red from the scheme I also excluded tomatoes and strawberries from the salad and dessert courses. Lettuce and celery were substituted in the former and pineapple ices with light-colored cake in the

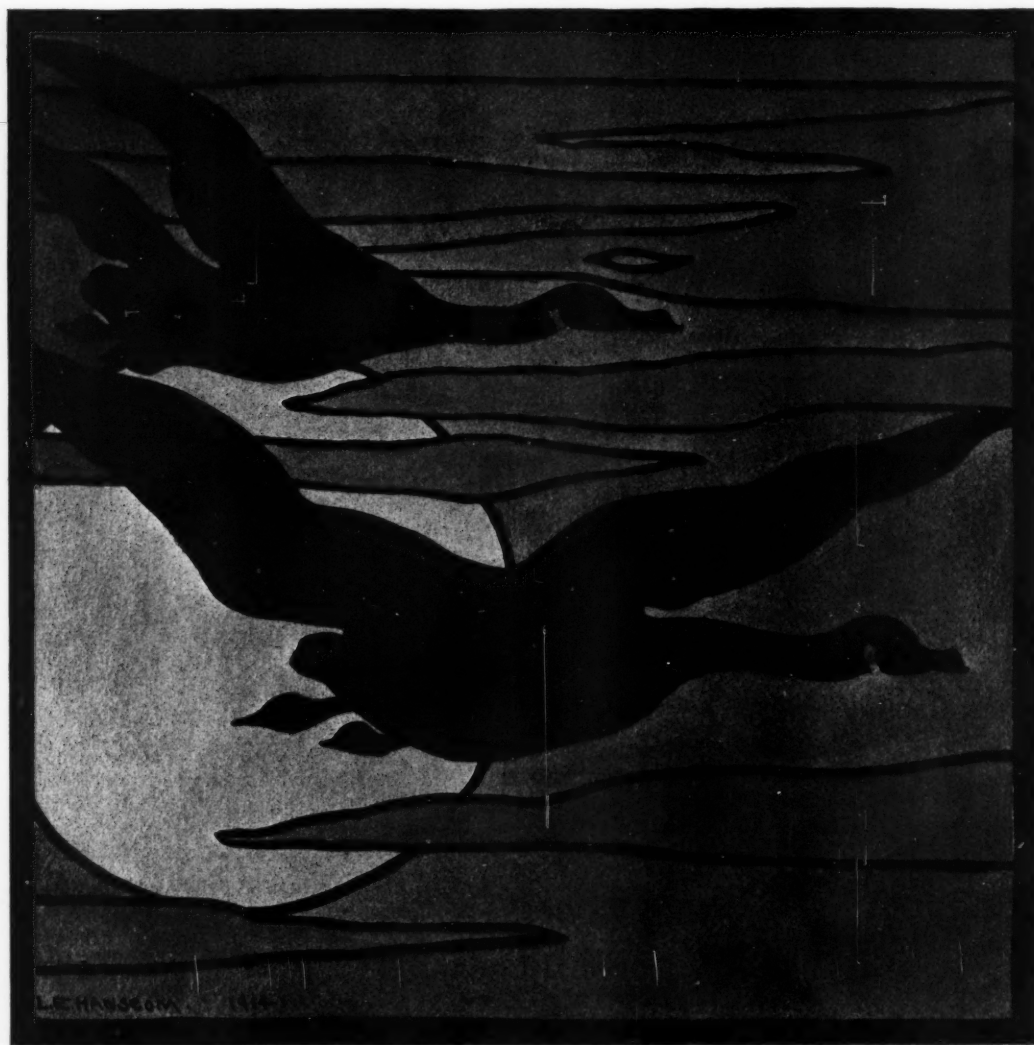
latter. It seems to me that natural fruit always makes a lovely decoration, but I am tired of the sight of oranges and bananas, and the yellow and black raspberries, which would have fitted into my plan admirably, were not ripe. I omitted candles as they seem to me decidedly out of place in a country house at lunch time.

I think anyone with a little ingenuity could adapt her materials in this way, and after she had tried it on the table could perhaps see ways to improve the rest of the house, but of course this is only a suggestion.

LAURA B. MECUTCHEN

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The United States Civil Service Commission announces that an examination will be held in Washington on August 8th to fill a vacancy in the Bureau of Standards at Pittsburgh for associate ceramic chemist, qualified in glass technology, for men only. The salary will be from \$2000 to \$2500.



TEA TILE, WILD GEESE—LENA E. HANSCOM

The outlines, border and wild geese are dusted in with Ivory Black. The background is Copenhagen Grey with a very little Ivory Black. The moon and throats of the geese are Primrose Yellow and the clouds are Orange.

